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Correspondence Course

in

Psychic Science

Part 2---Lessons 26 to 50

Subliminal Mentality, Subconscious Powers, Psychic Influence, Mental Fascination, Personal Magnetism, Mesmerism, Hypnotism, Thought-Transference, Telepathy, Mind-Reading, Psychometry, Clairvoyance, Crystal-Gazing, Mental Science, Character Building, Psychic Attraction, Thought-Force, Mind Power, Psycho-Therapy, Mental Healing, Absent Treatment, Psychic Development

and other branches of

Psychism and Mentalism

By

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LESSON 26.

FAVORABLE CONDITIONS FOR HYPNOSIS.

The conditions most favorable for the production of the state of hypnosis are those in which the senses of the subject are not called into activity, and in which there exists a state of physical and mental rest and passivity. As Professor Bjornstrom says: "Sleep is hindered by every distracting noise, by a recently taken meal, by mental emotions, by too much heat or cold in a room, by strong light, by damp atmosphere, by alcoholic liquors, coffee, tea, and sundry other causes. On the other hand, sleep is promoted by quiet and rest, both internal and external, by twilight, darkness, soft music, fragrant flowers, etc."

Monotonous Impressions.

Dr. Quackenbos says: "Monotony of impression acts as a sedative to the brain. The approach of sleep so gently invited is heralded by intimations of failing sense-activity, of passive brain, of blank objective mind, which climax in reverie—a state of aimless mental abstraction, of effortless musing, prefiguring those vagaries of memory and imagination, those incoherent grotesque combinations that we know as dreams. But all dreams are not fantastic, or mere hypnagogic pictures. The imagination, indeed, takes giddy flights in

this 'playtime of the truant mind,' acting independently of will, conscience, and reason; but amid the many extravagances something of value is often evolved, despite the confusion in perceptions arising from an anaemic brain."

Favorable Environments.

The best practitioners of suggestive therapeutics, who have made a close study of the favorable and unfavorable conditions for hypnosis, observe the environmental conditions very closely in preparing their treatment rooms. They prefer a plainly furnished room, with no striking pictures or decorations likely to attract the patient's attention. Soft carpets, or rugs, are spread on the floor, and the visitor's feet sink noiselessly into their soft surface as he enters. The temperature is kept "comfortable," neither too warm nor too cold—so that the nerves are not called on to register any marked sense of temperature. Overheated apartments, or cold draughts, chilliness, etc., tend to distract the attention. Glare of sunlight is avoided, and the room is carefully shaded by curtains of soft texture and shade. Soft greens and blue are preferred. That room is best adapted for the purpose which gives one the suggestion of a quiet chapel secluded from the glare, noise and bustle of the outside world. The chairs and couches should be easy and comfortable. In short, the senses should be lulled to a state of quiet restfulness in every possible way.

Ideal Conditions.

A writer has described the treatment room of a prominent practitioner in the following words: "The room is well ventilated and lighted, although there is an absence of glare. It is remarkably quiet and free from disturbing sounds and sights, the air of seclusion and remoteness from the outside scenes being very marked. The impression grows upon one and reminds him of the interior of some quiet old rural chapel on a summer afternoon, when all around seems to indicate the lack of existence of an outside world, save the occasional breeze faintly fanning the cheek, and a muffled sound seeming to come from some far-distant point, and perhaps the droning of some stray bumble-bee that chanced to float in the open door. The semi-religious air is heightened by the 'dim religious light,' and by the voice of the suggestionist as he gives the repeated suggestions to the patient in the same monotonous tone, encouraging and hopeful and at times reminding one of earnest prayer. The surroundings, the stillness, the tone of the operator, the reclining position of the patient, all give the strongest suggestion of quiet, calm, peace, ease and rest, freedom from care and worry, relief from pain and trouble — Nirvana. The influence of these suggestive surroundings is distinctly felt by the visitor, and he also unconsciously assumes the role of attendant at the chapel. The patients soon become totally oblivious of the presence of the class, and to all intents and purposes are alone with

the operator with no other thoughts than the suggestions being made to them.”

LESSON 27.

REQUISITES OF THE OPERATOR.

In addition to certain qualities which go to make up the good hypnotic subject there are also certain qualities which go to make up the good hypnotist, or operator. A leading authority has given these principal points in a nutshell, as follows:

Physical Well-Being.

“(1) **Physical Well-Being:** There is a certain strength about a man or woman in strong, robust health that must be taken into consideration. It is true that some persons not physically well have exercised strong psychological power, but this was in spite of their lack of physical health, and not because of it. Their strong will allowed them to master even this obstacle. All else being equal, there is a power about a strong, healthy, vigorous person that makes itself felt.

Belief in One's Self.

“(2) **Belief in One's Self:** Without this no one can manifest positivity. Believe in your own power and ability, and you impress others with the same belief. Confidence is contagious. Cultivate the ‘I Can and I Will’ spirit.

Poise and Power.

“(3) **Poise:** The calm, well-poised, imperturbable man has an enormous advantage over one lacking these qualities. The man who meets any emergency without ‘losing his head’ has something about him that makes him looked up to as a natural leader—he has one of the qualities of positivity. Cultivate the calm, masterful mood.

Fearlessness.

“(4) **Fearlessness:** Fear is the most negative emotion in the being of man. Fearlessness is a most positive quality, just as Fear is the most negative. Cultivate the ‘I Do—I Dare!’

Concentration.

“(5) **Concentration:** One-Pointedness focuses the Will-Power upon the object. Do one thing at a time, and do it with all the power that there is in you.

Fixity of Purpose.

“(6) **Fixity of Purpose:** You must learn to know what you want to do, and then ‘stick to it’ until it is done. Cultivate the Bull-Dog quality—it is needed.”

Positiveness.

The successful hypnotist must be a POSITIVE individual. By this we do not mean that he need be a bull-dozing, overbearing, offensive person—quite the

contrary, for these objectionable qualities repel persons instead of influencing them. The true, positive person is the one who feels his strong will within him, and who does not need to display his strength in bluster and bragging. There is a certain mental atmosphere about persons of real inner strength of will which, while not easy to define, is nevertheless unmistakable and easily recognized when encountered. It arises from the peculiar feeling of the individual that he has within himself a source of power and strength which will serve him well in the hour of need.

Will-Power.

We advise the prospective operator to cultivate this inner consciousness of Will, and to encourage its manifestation by the force of desire. Let him reread the preceding lessons in which the spirit of positive Will is illustrated in animal and human life. Let him cultivate the "spirit" of the persons mentioned—let him emulate the "class" which makes the race horse the master. In subsequent lessons of this course we shall give full directions for the cultivation and increase of Will-Power which the student will do well to study and practice. In the meantime let him remember that he has a WILL within him which needs only the chance to manifest itself in action. Give your WILL a chance to manifest itself. Encourage it by strong desire and mental picturing. "As a man thinketh in his heart, so is he."

LESSON 28.

THE HYPNOTIC VOICE.

The successful hypnotist possesses two qualities which are strongly developed, and which every student of hypnotism should cultivate, viz.: (1) The Tone of the Voice; and (2) the Expression of the Eye. Let us consider these in detail.

The Hypnotic Tone.

A leading authority says of the Hypnotic Tone of Voice: "Except the eye, no outward form of expression of character responds so quickly and fully to the inner mental state as the voice. The voice and eye are the two principal outward avenues of expression of the mental state within, and both register the subtle changes and degrees of the inner state. If you will stop to think a moment and consider the different voices of the people you know you will see that the voice in nearly every case gives one a clue to the character or prevailing mental states of the speaker. Not alone the quality of the voice but the Tone. Every one knows the difference between the tones of the hesitating, timid, self-doubting person, and that of the confident, self-reliant individual. There is a subtle vibration about the tone of the latter that causes one to feel confidence and respect, and which exacts obedience in a quiet, calm way, devoid of bluster and rant.

The Positive Voice.

“The positive, suggestive voice is under the control of the will. It is loud or soft, as its owner wills it to be—it never runs away from him. If the person to whom he is talking raises his voice to a strident pitch the positive man does not follow suit. On the contrary, he puts a little more force into his tone, but keeps the pitch the same, and before long, by his Will, in his evenly pitched voice, will actually force down the pitch of the other person to a normal degree. I have seen many instances of this fact, and have noticed that the temper of the other person is toned down in accord with his decreasing pitch of voice. A calm, even, positive tone, in which the Will is apparent in self-control and in forceful effect, will master the tones of others pitched in a fiercer key; and in the mastery of the voice of the other you will often effect a mastery of his Will. By making captive the outer expression you will often capture the inner man.

The Power of the Voice.

“There are two very good reasons for one studying the voice of the suggestionist, as follows: (1) Because it is by his voice that he manages to make one of the most powerful suggestions upon others; and (2) because by the expression of his voice, or rather by the inner impulse causing the vocal expression, he causes to flow out strong mentative currents which affect and influence the other person. So in its inner and its outer

aspects, the suggestionist's voice is worthy of cultivation. The majority of positive men, particularly if they are engaged in occupations necessitating the giving of orders and directions or advice to others, have developed a tone of voice closely resembling that used by the professional practitioner of Suggestive Therapeutics. The reason is plain. Both the man of business affairs and the suggestionist have accustomed themselves to speaking in a forceful, firm, positive manner, and thus fairly 'driving home' their ideas expressed in words. The man of affairs does not know just why he does this, but his tone is the outward expression of his forceful mental states. And this is likewise true of the suggestionist, although he may have deliberately cultivated the suggestive tone at the beginning of his practice."

The subject of the suggestive tone of voice is continued in our next lesson.

LESSON 29.

THE HYPNOTIC VOICE—(Continued).

The authority quoted in the preceding lesson gives the following analysis of the suggestive voice:

The Suggestive Tone.

"It is somewhat difficult to correctly define and explain the suggestive tone, although if one once hears it he will never forget it. But I will try my best to make it plain to you here. In the first place, the sug-

gestive tone is fairly charged with the mental idea back of the words. Each word has an inner meaning, and the suggestive tone carries this idea with it, so that the hearer gets the full mentative benefit and influence of it. Do not imagine that this tone is theatrical, or tragic, or unnatural. It is none of these. It is a forceful, natural tone. Its expression is that of 'being in earnest' and meaning just what you are saying. You know how you would speak if you were earnestly telling some one to do some important thing upon which much depended. Well, that is the tone, modified, of course, by the particular circumstances and necessities of each case. It must be in earnest—must be more or less 'intense'—must have focused in it the 'feeling' behind it, in such a way as to awaken in the mind of the hearer the feeling back of the words.

The Flexible Voice.

“The voice of the suggestionist is flexible, and adaptable to any mood or phase of feeling that he may wish to induce in his hearers. It may be positive and masterful, and along the lines of authoritative or commanding suggestion. Or it may be subtle and insinuating, along the lines of associative suggestion. Or it may assume a teacher-like tone, along the lines of the suggestion of repetition, in which the statement is made in a quiet, convincing way, as a teacher makes his statements to his class, the repetition of which brings conviction to the mind of the hearer. Or it may take on that peculiar caressing tone which is

noticed in magnetic men of a certain type, who allure, charm, fascinate, and draw to them other people by reason of their subtle power of 'charming.' This power which finds its expression largely in the voice, always reminds me of a female leopard or tiger, for the feline is mingled with the feminine in a peculiar way. This tone of voice can best be described as 'caressing'—when it is exhibited by one well versed in its use, every word seems to be a soft caress, having a peculiar soothing effect upon the hearer, lulling his will to sleep, and opening his emotive mentality to the suggestions of the speaker.

"In short, the suggestionist in his use of the voice has acquired to a certain degree the art of the actor and orator. He is able to express feeling, real or assumed, in his voice, so that a corresponding mental state is set up in the minds of his hearers. One may acquire this art. By practice a vibrant, resonant, expressive voice may be cultivated. As an instance of this let me quote the case of Nathan Sheppard, the well-known lecturer and authority on public speaking. Mr. Sheppard relates that when he first made up his mind to devote himself to public speaking, he was told by his tutors that he would be a perfect failure in such a profession, because, as he says, 'My articulation was feeble; my organs of speech were inadequate; if I would screw up my little mouth it could be put into my mother's thimble.' These facts were enough to discourage any man, but Sheppard rose above them, and determined to apply his will to the task of conquering these dis-

advantages and mastering the subject of public speaking. And he succeeded marvelously. By pure will-power he, as he says, 'increased my voice tenfold; doubled my chest; and brought my unoratorical organs somewhat in subjection to my will.' He became one of the best public speakers of his time."

The subject of the suggestive tone of voice will be continued in the succeeding lesson.

LESSON 30.

THE HYPNOTIC VOICE—(Concluded).

Dr. Sheldon Leavitt, of Chicago, a well-known practitioner of suggestive therapeutics, says: "The voice (used as a vehicle of suggestion) must have something definite to carry, and it must be projected in a way to make the recipient feel that there is a 'man behind the gun.' To make an efficient vehicle of the voice there must be attention given to it; it must be used in the right way. An energetic and well-formed concept is often spoiled by seeming indifference or by deficient energy in its delivery. Did you never listen to an address of superb character, full of helpful and interesting thought, without being impressed, and mentally ejaculated: 'Oh, what an effect could have been made by the same address had it been delivered by a true orator!' I am not unreasonable enough to maintain that every physician who would successfully employ psychic therapeutics must become an elocutionist. No,

but I would have him cultivate that part of true oratory which represents genuine **feeling**—true sentiment. When the patient is assured that there is a ‘balm in Gilead’ for her lesions, it should be in tones that carry conviction.

The Magnetic Tone.

“Personal magnetism consists chiefly of genuine **earnestness** in what is said and done. To be magnetic one must not only be attentive to the thing in hand but, like a good actor, he must throw into it much of **himself**. It may be called mental concentration—a genuine focusing of power upon the one subject. Such thought burns its way. It is like the electric spark, full of light and heat. Men of power are always after this type. Some of them are so by nature, while many others have coveted and acquired the power. All can develop a large measure of it, if they **will**, and become successful in whatever they undertake. . . . The vibrations of insincerity are cognizable by a sensitive subject. Some years ago I knew a clergyman of much talent and energy who was not giving the best satisfaction in the society to which he preached. He was making a fair endeavor and was exceedingly anxious to please. Learning that many criticised the character of his preaching, in desperation he declared that if the officials of the church would only intimate to him the kind of preaching they wanted he would guarantee it to them. But this very offer was his undoing, because it demonstrated what had long been **felt**, that

he lacked the sincerity which must characterize all truly successful effort.”

The Idea Back of the Word.

The suggestionist should always remember that words **as mere words** have no effect. It is only when words convey the force of the idea and thought behind it that they have real dynamic force and effect. The more one **feels** and mentally **sees** the idea behind the words used the more charged with vitality and effect will the words themselves be. It is not a matter of using high-sounding or beautiful words, like the preacher who delighted the good ladies of his flock by his “**be-a-u-tiful**” manner of uttering the word “Mesopotamia.” It is rather a matter of charging your words with the dynamic quality of will and mental imagery. You must make your words convey the impression of the **reality** of the suggestions you seek to convey. You must **feel** this reality, and then act it out in manner and throw it out in the tones of your voice. **Throw your mind out toward your subject, in your tones, accent, and emphasis.** Borrow the actor’s art from him—study his methods, **and then rehearse.** Give the suggestions to yourself, until you can **feel** their strength and reality. When you succeed in doing this you will have no trouble in impressing your subject.”

LESSON 31.

THE HYPNOTIC EYE.

Everyone who thinks of hypnotism instinctively thinks of the use of the eye in the process of inducing hypnosis. The power of the human eye is well known. It plays an important part in many forms of psychic influence. The man with the powerful glance and gaze is able to assert his mastery over persons with whom he comes in contact. Cases are known where wild beasts have been cowed by a man with a strong gaze, backed by a strong will.

The Potent Eye.

A leading authority says: "Of all the physical avenues of expression of the mental states within, the eye is the most potent and nearest to the soul within. The eyes have been well called the "windows of the soul," and they give a clearer idea of the inner man than all else combined. The good suggestionist has an expressive eye—he has cultivated it, and it has developed by the practice of suggestion on others. His eye manifests every mental state, at the will of its owner—or conceals every mental state if the owner so wills. Now tender, now stern, now commanding, now loving, now masterful, now caressing—it is an obedient instrument of the will operating it. And it produces the most wonderfully suggestive effect upon

those coming under its spell. As an inducer of mental states in others the eye has no equal among the physical agents—even the voice, wonderfully potent though it be, must yield precedence to it. It is more than a physical agent—it is a direct avenue for the passage of the mental currents.

The Magnetic Gaze.

“Very magnetic persons, when aroused by deep interest, emotion, or desire—combined with will—seem to have a constant stream of mental magnetism flowing from their eyes, which is felt by those within their field of influence. I need not call your attention to the wonderful power of the eye, for you are fully acquainted with it from personal experience. You know how power shows itself in the eyes of people. In cases where the will has been developed to a very high degree the hypnotic effect of the concentrated glance or gaze seems to have an almost physical effect. I have known, and heard of, cases in which a powerful glance halted people in their tracks. Cases of this kind are told of Napoleon, and others of highly developed will-power. Andrew Jackson is said to have so paralyzed the will of a noted desperado by his glance that he surrendered and meekly accompanied his captor, although fully armed and heretofore deemed absolutely fearless and very dangerous. The bandit afterward said that he could not understand just why he did not kill Jackson where he stood. It is related in some of the ancient histories that one of the old Greeks para-

lyzed an enemy by a single burning glance. We have all seen persons flinch and quail before the masterful glance of one possessed of a highly developed will-power. The majority of us know just how this feels, by our own experience in some period of our life.

The Incandescent Brain.

“Owing to some law of nervous mechanism as yet not fully understood, the eye is a very effective instrument for the conveying of thought impulses from one mind to another. Oculists claim that portions of the human brain, during a manifestation of strong emotional effort, or exercise of will, resembles an incandescent surface, glowing and phosphorescent. Be this as it may, there appears to be a something in the strong, concentrated gaze, backed by a determined will, that acts almost like a physical force. While it cannot be explained, it is impossible not to notice the phenomena attendant upon this use of the eye.”

LESSON 32.

THE HYPNOTIC GAZE.

Teachers of hypnotism formerly taught their pupils to stare straight into the eyes of their subjects. But this was found to be very fatiguing. Later authorities taught a new method, i. e., that of gazing at a point between the eyes of the subject—this was found not

so tiring as the older method. But this method also has its disadvantages. Gazing at the root of the nose may be easier and not so tiring, but it results in "crossing" the eyes of the hypnotist, and robs his gaze of part of its expressive power. A newer and improved method is now used by the best hypnotists and experimenters, which method is given below in the words of an authority:

Cultivation of the Gaze.

"The first thing of vital importance is the cultivation of the **gaze**, or the faculty of directing the eyes toward some distant object without being objectively conscious of seeing anything. This faculty is acquired more easily in the open air or country. Fix your eyes easily upon some distant object and walk slowly to it. Continue this exercise until you can look steadily at a distant object for ten minutes without blinking. This is a very beneficial exercise for improving and strengthening the eyes, which are naturally in focus to see things at a distance, but it requires a conscious muscular effort to see things at close range, and to avoid this conscious muscular action of the eyes is one object in acquiring the gaze.

Test of Progress.

"To demonstrate your progress in the gaze, repeat the following experiment: Close your hands tight and with thumbs pointing upward, hold them as far from you as you can, directly in front of, and on level with,

your eyes. Close your right eye and look steadily at your right thumb; then move your left hand slowly to the left without allowing your gaze to move from your right thumb. If you have perfect control of your eyes, when your left thumb is about six inches from your right, it will pass out of sight, although it will be visible at a greater or less distance from the right thumb.

The Effective Focus.

“If while practicing this exercise some object comes into the range of your vision nearer you, do not let the focus of your eyes change, that is, do not see the object nearer to you. A blinking, shifting look is an indication of lack of determination or will, and if you acquire a stronger control of your eyes you will be enabled, apparently, to look into the eyes of another person for any time that you wish without winking, though really you perceive but a faint outline of the person toward whom your eyes are directed, as your eyes are not in focus to see near objects. The gaze is also a valuable aid in the cultivation of a strong personal power, as your argument will be more effective and convincing if you look squarely into the face of the person toward whom your conversation is being directed.”

Mastering the Gaze.

The effect of the above “gaze” when mastered is that the other person is impressed with the steadiness

of the gaze, while you are not in the least fatigued by it. Practice will perfect one in this method, but we consider the ten minutes named by the above authority as entirely too long to use in practice—a few moments will suffice. In this gaze one really is no more tired than when gazing into space in the familiar day-dreaming. One really “gazes through” the other person, rather than **at** him. The focus is fixed on the distant scene, while to the person it seems that you are looking steadily into his eyes. A little practice will demonstrate this to your satisfaction. Practice before a mirror will give you the principle better than will anything else.

LESSON 33.

DEVELOPING THE GAZE.

The student of hypnotism will be well repaid for a little time each day, for several weeks or longer, devoted to the development of the hypnotic gaze. Practice before a mirror gives the best preliminary practice, which may be followed later by practice upon other persons. The following plan will furnish a simple though scientific method of developing the hypnotic gaze:

The “Seeing Through” Focus.

1. Practice the method of “seeing through” your image reflected in the mirror, using a long-distance

focus. The “long-distance focus” may be acquired by previously gazing at some distant object from the window of the room, until the proper “range” or focus is learned. Then gaze upon your own image in the mirror, **maintaining the long-distance range or focus** previously acquired. The long-distance range or focus may also be attained by practicing **gazing into space**. When you have once acquired this long-distance range or focus you will be able to gaze at an object only a few feet away from you and **see through it**. The practice before the glass will soon make you a complete master of this form of the hypnotic gaze. Avoid undue strain or effort, as the same is injurious to the eyes. Perseverance and practice will soon give you a firm, steady gaze, with an earnest, positive expression, without the slightest sense of strain or effort. The term “see **through**” gives you the keynote of the method.

Actual Practice upon Others.

2. After having mastered the mirror exercise, you may experiment upon friends or associates (with acquainting them with the secret), and look through him in the same way as used in the mirror exercise. This will give you self-confidence and will take away the shy self-consciousness that you may have felt in gazing into the eyes of other persons. Two friends may practice this exercise together with mutual benefit.

Gaining Confidence.

3. After you have gained self-confidence by experimenting with friends, you may carefully conduct ex-

periments upon strangers. Care should be taken, however, not to stare rudely at others. A strong glance, held steady for a moment or so, will be sufficient. You will be surprised to discover how much strength will be manifested in your gaze, and how much other persons will be affected by it.

Thought-Expression.

4. Then go back to your mirror exercise. Gaze at yourself in the mirror, and at the same time throw into your glance the force of the thought: **“I am more positive than you!”** Throw into the gaze the same expression as if you had uttered these words aloud, with full meaning and spirit. After mastering this, throw into the gaze the thought: **“I can outgaze you!”** Then, the thought: **“You are feeling my power!”**

The Magnetic Personality.

You will find that not only have you gained a firm, positive eye-expression, but that there has been added to you a moral strength and courage previously unknown. There will come to you a new sense of self-confidence and power, and you will find yourself developing a positive and magnetic personality. There will develop in you that indefinable “something” which gives to strong leaders of men their atmosphere which is felt by others. As you continue your practice you will find that persons will instinctively recognize your newly developed power, without understanding from what source it comes. If you are wise you will keep

your own counsel and not inform others of your new knowledge and power. There are many reasons why it is well to keep your own counsel in this particular, which will occur to you if you will give the matter a moment's thoughtful consideration.

LESSON 34.

USING THE GAZE.

Not only may the hypnotic gaze (taught in the preceding lessons) be used in actual hypnotic work, but in everyday life and association with people you will find it advantageous. You will find that you are no longer overawed or influenced by others with whom you come in contact. On the contrary, you will find yourself overawing and influencing others with whom you come in contact.

Self-Protection.

If you find yourself being overawed or influenced by some positive individual, you may gaze steadily into his eyes (seeing through him) and throwing into your glance the thought: "I am as positive as you—I dissipate your power." You will find that this will counteract and dissipate his psychic power, in spite of all of his efforts. You may not be able to influence such a person, but you can at least prevent him from influencing you.

Psychic Self-Defense.

When strong will-power is brought to bear upon you by others, and you feel the disposition to “knuckle under” or to “take second place” (as in the example given by Oliver Wendell Homes in a previous lesson), you will find it advantageous to give the “Gaze of Negation,” and the Mental Denial. This is effected by giving the other person the hypnotic gaze and throwing into it the mental statement: “I DENY your power. You have no power over me. My power is invincible. I affirm my own power, and **deny** yours!” You will often feel an influx of new strength after this encounter, and the other person will show an embarrassment and confusion in many cases.

Power of “Willing.”

You will also find that you are gaining a new and strange power of “willing” persons to do this or that, just as in the example quoted in a previous lesson, the man willed his horse to do this or that. The principle is the same. Walking behind persons on the street, you may “will” them to move to the right or left, as the case may be. Or you may will persons to turn around and look at you. You will find that they become “fidgety” and uneasy when your hypnotic gaze is directed upon them, and will **feel** your psychic power even when their backs are turned. You may try a number of experiments of this kind, which will serve to give you a scientific knowledge of the subject, and

at the same time will give you valuable development practice. Some persons have attained such proficiency in this practice that they report that they are able to “will” that a person approaching them will actually say certain things when they draw near. As we progress in our lessons you will find many other suggestions along this same line which you may apply to advantage.

Startling Effects.

A well-known teacher of occultism, who gave personal instruction in one of our large cities some ten years ago, and who charged enormous fees to his pupils, gave the following instructions which formed the keynote of his entire system of psychic influence. He taught the pupil to gaze steadily and earnestly at the other person, at the same time sending him the strong, earnest thought-statement: “**I am looking at you. I am looking through your eyes into your brain. My will-power is stronger than yours. You are under my control. I will compel you to do what I wish. You must do what I say. You shall do this. Do it at once!**” It is claimed that some of this man’s pupils attained such terrible proficiency in this art of psychic influence, that public attention was directed to the teacher and he was compelled to discontinue his teachings and leave the country for Europe. He is said to have numbered among his pupils some of the most prominent men in the country.

LESSON 35.

THE HYPNOTIC HAND.

The hands have always been regarded as an important medium of hypnotic influence. While it is now generally conceded that the whole secret of the phenomena of hypnotism lies in the fact of the power of the Subliminal Mind, it is nevertheless a fact recognized by many of those having had the greatest amount of actual experience, that in some strange way the nerves of the hand have the power of conveying the currents of psychic influence from one mind to another. There seems to be an intimate connection between the brain and the hands—possibly arising because of the constant employment of the hand as the instrument of the brain.

Psychic-Power of the Hands

It is claimed by those in a position to know, that a person is able to develop a high degree of psychic power in the hands, by the use of the will and the imagination, in the direction of (1) sending a current of psychic force from the brain to the hands, along the nerves of the arms; and (2) using the imagination to induce the actual “feeling” of the power flowing along the nerves down to the finger tips. The will and the imagination operating in conjunction soon induces an actual flow, and that which the imagination has pic-

tured actually manifests under the direction of the will.

The Hypnotic Hand-Clasp.

Used in connection with the hypnotic gaze, the hypnotic hand-clasp is very efficacious. There is a double channel for the flow of the psychic influence, instead of merely the one. The following practice is given by eminent authorities for developing the hypnotic hand-power:

The Psychic Currents.

“1. Practice sending the psychic currents from the brain to the hands, using the will to project the power, and the imagination to induce the feeling. Practice this a few minutes each day. When practicing, use the imagination vigorously to induce the **feeling** of the downward flow, until finally you will actually experience it. When the actual experience has been attained, then put it into practice on others, as follows:

Mind in the Hand-Shake.

“2. Shaking hands with another, follow the advice given by an eminent authority, as follows: ‘When you shake hands with a person, **throw mind into it**, and do not fall into the mechanical, lifeless method so common among people. Throw your feeling down to your hand, and at the same time make a mental command or statement appropriate to the case. For instance, grasp the person’s hand with feeling and inter-

est, saying **mentally** at the same time: “You like me!”

Then, when you draw your hand away, if possible let your fingers slide over the palm of his hand in a caressing manner, allowing his first finger to pass between your thumb and forefinger, close up in the crotch of the thumb. Practice this well, until you can perform it without thinking of it—that is, make it your natural way of shaking hands. You will find that this method of shaking hands will open up a new interest in people toward you, and in other ways you will discover its advantage. You never knew a fascinating person who did not have a good hand-clasp. It is a part of the fascinating personality.”

There is a strong hypnotic power in the hand of the person who has developed it along the lines above suggested. It is well to know this, not only for the purpose of using it but also for the purpose of self-protection.

LESSON 36.

PREPARING THE SUBJECT.

The majority of writers upon the subject of hypnotism begin by giving instructions regarding the inducing of the sleep condition in the subject. This course arises from the old error regarding the part played by the sleep condition in hypnosis. When it was thought that the sleep condition was an essential

in all hypnotic phenomena, it was very natural to begin the instruction at the point where sleep is induced. But in the light of the later discoveries, and in view of the fact that the sleep condition is seen to be merely an incident or phase of hypnosis rather than a necessary precedent thereto, it is deemed advisable to instruct the student in the processes by which the waking condition of hypnosis is induced, and to then bring in the sleep condition in its proper place. This is the logical and scientific arrangement of the study, and is the one followed by the best instructors of to-day.

Inspiring Confidence.

The first requisite is to induce in the prospective subject a feeling of confidence and respect, if not indeed of awe. All levity, joking or light conversation should be avoided, and a psychic condition of respectful interest should be induced. After the student becomes an accomplished hypnotist he may discard this provision, for then he will have gained such self-confidence, aptitude, technique, and power that he may brush aside or ignore unfavorable conditions. But at the beginning of his study and experiments he should endeavor to obtain the best possible conditions, for if he does not he will be apt to have a poor degree of success which may so discourage him that he will be likely to discontinue his experiments and thereby lose the chance of becoming proficient in the science and art of hypnotism.

Testing for Easy Subjects.

At the beginning the student should experiment only with easy subjects—persons quite susceptible to suggestion and hypnotic influence. He may determine this class of persons from what we have said in the preceding lessons. He may give the “third-finger test” without mentioning the word “hypnotism,” letting it appear that he is merely trying a psychic experiment to prove the power of one’s mind over his body. Persons will readily enter into this experiment if they think that they are showing their mind-power over themselves, where they might object if the word “hypnotism” was used. The persons who experience the “tingling feeling” in the third finger (see previous lesson) are the ones who may afterward be used in further experiments.

Relaxation Practice.

Another good plan for preparing the subject is to lead up the conversation to the subject of the difficulty of any one “relaxing” the muscles of the body. The other person may then be taught to relax the body at the word “relax.” The hand may be relaxed, then the arm, and then the whole body, by the person withdrawing the will from the muscles. The prospective subject may be stood upon his, or her, feet and told to relax the whole body, while in a standing position. Then he, or she, may be told to will to fall forward or backward, as the case may be, the student standing in

front to catch him or her as he, or she, falls forward into his arms. A person with relaxed muscles, and with the will withdrawn from the body, may readily “will” himself to fall forward or backward, in this way. This preparation serves to accustom the subject to the experiment, and naturally leads up to the “falling forward or backward test” which is one of the first experiments in hypnotism.

LESSON 37.

INDUCING RELAXATION.

The best practitioners of hypnotism have discovered that by inducing relaxation of the muscles of the prospective subject a great advantage is gained in the direction of further experiments. This not only because it accustoms the subject to falling in with suggestions, but also because it causes him to withdraw his will from his body when ordered thereto.

How to Relax.

Very few persons know how to relax. A little instruction and practice is necessary in the majority of cases. The ideal relaxed condition is that manifested by the sleeping infant, or animal, which is that of perfect relaxation. The majority of persons keep their muscles in a more or less tense condition all the time, until it becomes second nature to them. The following

method will be found efficacious in the majority of cases.

The Preliminary Steps.

Begin by leading up to the subject of relaxation, etc., and explain how difficult it is for so many persons to withdraw their will from their muscles, etc. Then get the prospective subject to "draw your will from your muscles" by easy stages. Raise one of your own hands and make it perfectly limber; then limber up the whole arm, dropping it to your side as if it were a dead weight. Then get the prospective subject to imitate you and do the same. Let him limber up his hand; then his arm; then let him swing his relaxed arm backward and forward. Then let him give his hand a twisting motion, shaking it around as if it were a limp rag. Then have him produce the same result with the other hand and arm. Then with both hands and arms at the same time. Let him lift his arms up over his head, and then suddenly withdrawing his will from them, let them fall to his sides. The experiment may be extended further if the subject is obliging and interested in the experiment. He may be laid on his back and told to relax his legs in the same way. Then his head and neck may be relaxed. And, finally, his entire body may be relaxed until it is as limp as an old dish-cloth.

"Organizing Victory."

The student is likely to feel impatient at these preliminary preparations at first, and is anxious to push

forward to the actual experiments. Not so the experienced operator, however, for he understands the importance of “organizing victory” and of laying a good foundation for future work. The experienced operator knows that a subject gradually developed afterward makes the most amenable and obedient material for the more difficult experiments.

Developing the Subject.

While developing the prospective subject in this way it is well to converse with him regarding the subject of the will and the body. Tell him what a wonderful thing the will is, and how he can control his body with it, etc. But keep silent about **your own** will—talk about **his** will only. It is well to inculcate the idea that **his** will is the whole thing. This is really true, for his acquiescent will really produces all hypnotic phenomena, **but under the direction of your will** acting on his Subliminal Mind. Get the subject in a state of mind in which his interest is aroused, and he is willing to co-operate with you in the experiments. A condition of antagonism in the subject is to be avoided. **Get him to pull with you—not against you.**

LESSON 38.

THE “FALLING” EXPERIMENT.

The “falling forward and backward” experiment is one of the easiest and most simple tests in hypnosis.

It is not only a result in itself but it also serves to develop the subject for further and more complex experiments by accustoming him to the process and making him more familiar with the sensation. It is performed as follows:

“Leading Up.”

Inform your subject that not only does his will affect his body but that if he renders himself **en rapport** with you your will and his will establish a harmony, and will work in unison. You may suggest a series of mutual experiments, in which he will make your will operate, and you will then make his. In this case you may try the following experiment with yourself as subject and he as operator—in which case you should hold on to your own will and merely **act out the part** in order to give him confidence. Then you should act as operator, and he as subject. The experiment is as follows:

The Experiment.

Looking him straight in the eye (using the hypnotic gaze previously taught you in these lessons) say to him: **“Now give me your whole attention. Look steadily at me, and think of nothing else but me. Forget everything else around you, and endeavor to fix your whole mind on me, and make yourself passive and receptive to my thought. Do not resist me in any way, but let your mind work in conjunction with mine, and wish for the same result.”** Continue the gaze and this line of talk

for a few moments, and then say: “I begin to feel the harmony established between us. That’s right, let your mind flow out toward mine. We are getting along fine, etc., etc.

The Suggestion.

Then say to him: “Now I am willing that you will fall forward into my arms, and you must let your mind passively will the same. I will catch you in my arms as you fall forward, so do not be afraid. Now, you feel the falling forward impulse; you feel yourself coming toward me, coming, coming, coming; now you are coming, coming, **COMING—NOW COME!** Come this way, now, come this way, this way, this way, **NOW!**” Hold out your arms to him and draw them back toward you in a suggestive manner. Some operators extend their hands until their palms almost touch each side of the head of the subject, and then draw them back to themselves slowly, and in a suggestive manner. Give the impression of **drawing** him toward you, by motion, gesture, word, tone and expression. Look him steadily in the eye, and **WILL** that he be drawn toward you. He must not resist you, but must co-operate with you. Get him to “hold the thought” that he is being drawn toward you.

The Argument.

In quite a large number of cases you will be successful in this experiment. It is one of the most simple, and the majority of persons will respond to it, and

passively obey your suggestion. Of course, the subject must be induced to co-operate with you, and unless he is willing so to do you had better not experiment with him. Let him believe that it is really a proof of his own will-power and psychic strength, and he will willingly co-operate—let him believe the opposite and he will oppose and resist you. Some subjects feel the **drawing sensation** better with their eyes closed, while others get better results with them open. Let your subject try both plans, and then adopt that which produces the best results.

Reversing the Process.

After succeeding in the “falling forward” experiment, reverse the process and try the “falling backward” experiment, which is really the same thing. Always be sure to catch the subject in your arms as he falls toward you, and do not let him fall far. A fall of a foot is as good as twice that distance. The main result is to establish the suggestible relation and hypnotic rapport condition between you and him.

LESSON 39.

HAND EXPERIMENTS.

Having accustomed your subject to the “falling” experiments, and having made him familiar with the idea of the rapport or “mental harmony” condition existing between you, you may proceed to further physical

experiments. You will here notice a characteristic quality of good subjects, i. e., that the better the subject the more interest will he or she manifest in the experiments. The subject of hypnotism seems to have a great fascination to those who make good subjects—that is, not the interest of the scientist but the interest and fascination of the “wonder-lover.” When this interest is once awakened the subject will actually urge you to proceed to more difficult and wonderful experiments. Good subjects seem to take great pride in their responsiveness and suggestibility, and are ambitious to succeed in the tests.

Supplementary Experiments.

The following are good supplementary physical experiments, and are only a degree more difficult than the “falling” experiments:

The Fastened Palm Experiment.

Bid your subject place the palm of his hand upon the palm of your own hand, and allow it to rest there a few moments. Get him to withdraw all of his will from his hand, and allow it to rest as a dead weight upon your own. Then tell him that you are going to fasten his hand to yours by thought, asking him to co-operate with you. Then looking at him positively, and holding his entire attention by your gaze, say to him in a firm, positive tone: “Your hand is fastened to mine. You **CAN’T** take your hand away—you **CAN’T**, I say—try, but you **CAN’T**! Try, try, try—

but you can't, you can't, you **CAN'T!**" etc. Always accent forcibly the word **can't**" and say it as if you meant it—and you must mean it. You must use your will and mind positively in wishing and willing that his hand will remain on yours. A few experiments of this kind and you will be able to hold the hand of a good subject firmly to your own. He will find himself unable to lift it from your palm. Do not be discouraged if the experiment is not perfectly successful at first. In hypnotic experiments it will be found that "practice makes perfect," and that "if at first you don't succeed, try, try again" is a very true aphorism.

The Locked Fingers Experiment.

Get your subject to lock the fingers of his two hands together, the fingers of each hand between those of the other hand. Let him press the fingers closely together and hold them as tight as possible, using his will positively and firmly. Then looking him straight in the eye with the hypnotic gaze, say to him positively, firmly, and sharply: "**Hold tight; hold tight, hold tight. Now, you can't unloose your hand, you can't, I say, you CAN'T! Try, try, try, but you CAN'T, you CAN'T, I say,**" etc., etc., using the same suggestions as in the former experiment. All the time your will should be fixed on him, and your whole mind should hold the idea that he cannot unloose his hands. Some operators at first hold the subject's hands tightly together, and then gradually loosen them, while pounding in the suggestions of "tightness." A little practice

will enable you to conduct this experiment with great success with a good subject. The principle in all of these hands tests is identical. If you once catch the general idea, and master the general principle, they will all appear to be the same thing to you, which they really are. You will find that your suggestions grow stronger by practice. As your self-confidence grows, so will your power increase.

LESSON 40.

HAND EXPERIMENTS—(Continued).

There are a number of hand experiments which may be tried along these same lines, the number depending upon the imagination and power of invention of the experimenter. The same principle is employed and is operative in each, the variation being merely a matter of detail. In addition to those already given, the following are among the best known and calculated to cause the greatest interest and wonder on the part of those witnessing them.

The Clenched Fist Experiment.

Bid your subject clench his fist as tight as he can, using his will to hold it firmly in that position. It will be found helpful to put your own hands around the clenched fist at first, pressing it firmly to aid in the suggestion of tightness and rigidity. Then following the preliminary methods mentioned in the previous

experiments, looking the subject straight in the eye, say in the usual positive manner: “**Your fist is clenched, tight, tight, tight, TIGHT, I say! You cannot unclench it, you CANNOT unclench it, you cannot, I say! Try, but you can’t—try, try, try, ah! but you CAN’T!**” etc., etc. You will find that he will have the greatest difficulty in unclenching his hand. After a few experiments he will be unable to unclench it until you give the word of release.

Clenched Stick Experiment.

The last stated experiment may be varied by having the subject clench a stick in his fist as tight as possible. Then proceed in the same way and bid him **try** to throw the stick on the floor, but that **he can’t**, etc. The two experiments are identical in principle, the stick merely serving to make the feat seem more wonderful.

Clenched Coin Experiment.

Another variation is that in which the subject holds a coin in his clenched fist. The process, and the suggestions, are the same, of course.

Rotating Hands Experiment.

Have the subject place his opened hand in front of him a foot or so from his body, with one hand slightly in front of the other. Then bid him **rotate** his hands, at first slowly, and then faster, giving him the following suggestions: “**Rotate your hands, that’s right; now a little faster; now faster, faster, FASTER, I**

say!" and so on. When he gets his hands moving around rapidly, suddenly say to him firmly, positively and sharply: "**Now you can't stop them, you can't stop them, I say! Try, but you can't, you can't, you CAN'T, I say,**" etc. After a little practice your subject will find himself unable to stop the rotation until you give the word of release.

Fixed Fingers Experiment.

In this experiment you proceed as already indicated. Have your subject touch the tips of his forefingers together and hold them tight and fast. Then suggest to him that he cannot pull them apart, etc., etc. He will find it practically impossible to pull them apart until you give the word of release.

Word of Release.

In all of the above experiments, you should avoid tiring or fatiguing the subject unduly. Always give the "word of release" at the end of the experiment, saying: "**All right, all right, ALL RIGHT. Now you're all right again!**" It is well also to rub the subject's hands a moment between your own at the close of each of these hand experiments.

LESSON 41.

OTHER MUSCULAR EXPERIMENTS.

Of the same general class as the experiments described in the foregoing lessons but of a somewhat

higher degree, we find a variety of experiments based upon muscular control by suggestion. The same general principles of application described in the "hand tests" are found in effect here also. The following experiments are typical of this class, and may be added to according to the inventive ability and adaptability of the operator:

The Drawing Experiment.

Standing in front of the subject, you point your finger at him, and giving your suggestions in a firm, positive, sharp tone, you tell him that he will find himself irresistibly impelled toward your finger tip, and that he will be compelled to follow you around wherever you move. Then pointing your finger at the root of his nose, between his eyes, you say firmly and positively: "**Come, now! Come on, come on, come on, now! This way—I am drawing you this way to me! Come, now; that's right, keep on coming,**" etc. He will move toward you slowly, and then more rapidly. You must retreat before him, always pointing your finger at him, and drawing him on by your suggestions. You may work many variations of this experiment.

The Circle Experiment.

Drawing a circle, either imaginary or with chalk, around the subject, you suggest firmly to him that he cannot get outside of the circle, etc. Pound in the

suggestion vigorously, and he will be unable to step over the circle.

The Line Experiment.

Akin to the preceding experiment is that of drawing a real or imaginary line on the floor, and suggesting to the subject that he cannot step over the line.

Statue Experiment.

In the same way the subject may be prevented from stepping forward at all, and will stand fixed in his place like a statue, or "cigar store Indian."

Weight Experiment.

In the same way the subject may be told to pick up a light box from the floor, and then to replace it. Then, pounding in the suggestions, he may be rendered unable to lift the box at all—he will not be able to move it an inch.

Chair Experiment.

In the same way the subject may either be (1) prevented from sitting down in a chair; or else (2) prevented from rising after seating himself in a chair.

Stiff Leg or Arm Experiment.

Proceeding along the same lines of muscular control, the subject may have one leg stiffened by suggestion so that he will have to walk "stiff-legged" like a lame man. Or, again, his arm may be stiffened so that he

will be unable to bend it, or to lower it when it has been raised. A great number of variations may be worked on this simple experiment. It is very effective in parlor experimentation, and causes a sensation. Be sure to thoroughly remove the suggestion after the experiment, and rub the limb briskly, accompanying the motion with suggestions of "**All right, now, all right,**" etc.

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LESSON 42.

HIGHER MUSCULAR EXPERIMENTS.

Of a higher grade and degree than the experiments already mentioned are a class of muscular-control experiments in which the muscles of the lips and of the eye-lids are affected and brought under control.

Eye-lid Experiment.

This is an experiment often used by professional hypnotists to ascertain the relative suggestibility of the prospective subjects. It is also used frequently in the first stage of the production of the sleep-condition. It is very simple, and in many cases will be found even easier than some of the experiments in muscular control already given. It is performed as follows:

Have the subject close his eyelids, and keep them in that position for a few moments. While he is doing this, stroke his eye-lids gently with your finger tips, saying: "**Tight, tighter, very tight! Press them tight,**

tight, tight. Tight, tighter, still tighter—that's right—now they are beginning to stick together tight. Now you can't open them! Try, but you can't! Try, try, try, but you can't, you can't, **YOU CAN'T**, I say, you **CAN'T OPEN THEM!**''

In many cases you will be successful in the first trial of this experiment, particularly if you have developed your subject gradually and he or she is accustomed to your suggestions and hypnotic power. In other cases a little time is required. Some subjects manage to open the eye-lids after a few struggles, at first; but repeated practice will render them powerless to do so under the command to the contrary.

Always be sure to remove the suggestion after the experiment, rubbing the lids gently, and saying, "**All right, now; all right.**"

The Lips Experiment.

Proceeding in the same way, fasten the lips together so that the subject is unable to open them in speech. After fastening them, tell him to try to say his name aloud. He will be unable to do so, in spite of his efforts. This is a very effective experiment for public demonstration.

Catalepsy Experiment.

The production of catalepsy is possible in waking-state hypnosis, and is but a more striking degree of muscular control under suggestion. Many hypnotists, however, hold that the so-called cataleptic condition in

hypnosis is best produced in subjects in whom the sleep condition has first been produced. For this, and other, reasons we shall defer our consideration of this phase of muscular control in hypnosis until a subsequent lesson. The suggestions for the cataleptic condition are simply an extension of those of ordinary muscular control.

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General Advice.

The student should remember, always, that all of the phenomena in this class is dependent upon the control of the muscles by the will of the subject, the latter being called into operation by his Subliminal Mind. The subject's Subliminal Mind, in turn, is acted upon by the suggestions and will of the operator, which is made possible by the subject's objective or outer mind being rendered quiescent under the methods of the hypnotist. The subject remains perfectly wide awake and conscious, but his attention is so concentrated and his interest so focused that his objective mind and will interpose no obstacle to the acceptance of the suggestions of the hypnotist. These points will appear plainer and clearer as we proceed with the consideration of the higher phenomena of hypnotism.

LESSON 43.

EXPERIMENTS IN SENSE-HYPNOSIS.

Above the class of experiments in muscular control we have a number of higher classes, the simplest of

which is what is known as sense-control under hypnosis, or else "sense-hypnosis." In this last named class we find the phenomena in which the senses of the subject are controlled and influenced by the suggestions given by the hypnotist, and are made to convey reports contrary to physical facts. This class of phenomena is possible in the waking-state, and sleep is not a necessary precedent thereto, in spite of the claims to the contrary made by the old-school hypnotists. The experiments of the scientific investigators of hypnotic states have shown conclusively that every result in sense-hypnosis ever obtained in the sleep-condition may be and has been duplicated in waking-state hypnosis.

The student should understand, however, that many good subjects in muscular-control prove very poor subjects in sense-hypnosis. But, given a good subject in the first class, it is safe to say that in the majority of cases he or she may be developed by practice into a good subject in the higher classes. Some subjects prove excellent in sense-hypnosis from the very first. The following simple test will speedily demonstrate the degree of suggestibility in this direction possessed by the subject:

The Burnt Hand Experiment.

This is the primary test for sense-hypnosis, and seldom fails to show the degree of suggestibility in this direction. In some cases, however, it requires several trials before the experiment proceeds smoothly. This

experiment is performed by the hypnotist holding the hand of the subject, back up, in his own. Touching the subject's hand with his forefinger, or first two fingers, the hypnotist then suggests, firmly, positively, and sharply, as follows: **"I am burning your hand, burning your hand, burning you hand! Don't you feel it burning you? It is hot, hot, HOT, I say—it is BURNING YOU! It's burning you—take it away, quick, QUICK!"** The words "hot" and "burning" are forcibly emphasized in the suggestion. At these words the forefinger should be pressed down sharply into the back of the hand, for additional emphasis.

It is astonishing how forcibly the suggestion of pain will impress itself upon the mind and nerves of many persons. A large percentage of subjects will experience the sensation of more or less heat and pain, if the suggestions are given with sufficient emphasis and sincerity. It is interesting to watch the countenance of the subject, and to see how rapidly and forcibly his hand is drawn away from the hypnotist's.

Hot Coin Experiment.

A similar experiment is that in which a coin placed in the closed hand of the subject is made apparently to become "hot" by the forcible suggestion of the hypnotist. A variation is to have the subject hold the coin between the thumb and forefinger, and then give the suggestion: **"It is hot, hot, hot—it's burning you!"** etc. If the subject easily responds to muscular control, he may be prevented from dropping the supposedly

hot coin, and he will dance all over the room in his attempts to shake it loose and escape the imaginary pain.

For some reason, as yet not fully understood, the impression of the pain of burning seems to be the one most easily accepted under suggestion. The subject, if he or she is at all suggestible along the lines of sense-hypnosis, will respond readily to this test. Even when only a faint degree of suggestibility exists, repetition will usually develop it so that the sensation of "burning" will be felt sooner or later.

LESSON 44.

EXPERIMENTS IN SENSE-HYPNOSIS—

(Continued).

While the sense of pain by burning is the one most easily induced by hypnotic suggestion, there is nevertheless a wide range of experiments in which the sense of feeling is impressed with the suggestion or idea of pain. The following examples will illustrate this point.

Suggested Pain.

The subject holds out his hand, his arm extended at full length. The hypnotist stands directly in front of him, and with a pin or needle pretends to stab **his own** hand, and making a pretense of feeling pain, gives the following suggestion to the subject: "**You are feeling**

my pain—you feel this pin sticking me—it hurts, hurts, I say—it **HURTS** you—you **FEEL** it, you are feeling it now—you **FEEL** it, I say," etc. In a few moments the subject will sympathetically feel the pain, although the hypnotist is not experiencing pain himself, his pin-thrusts being mere "acting." The success of this experiment depends largely upon the ability of the hypnotist to "act out" his part.

Sympathetic Pains.

It is surprising how many persons are affected by suggestions of this kind. One may try the experiment of pricking his hand before a number of people, and he will find that a certain number of them will show signs of uneasiness and will actually wince with sympathetic pain. In trying the above experiment, you will often notice that a number of persons in the room will experience the sympathetic pain along with the subject. Persons of an imaginative, sympathetic temperament respond quite readily to suggestions of this kind.

"Taking On" Sensations.

In the same way many persons will "take on" the sensation of toothache, headache, muscular pain, etc., in response to suggestions directed accordingly. There are well authenticated instances of hypnotic subjects having had postage stamps stuck on their arms with the suggestion that it was a strong fly-blister, the result being not only that the subject experienced intense

burning and smarting but that when the stamp was withdrawn a bright red “scar” remained for some time afterward.

Scientific Instances.

Physicians of many years of practice have observed numerous cases in which the patient has undoubtedly hypnotized himself or herself into painful physical conditions by feeling an intense sympathy for some other person suffering actual pain. Often these suggested pains have been caused by the imaginative and sympathetic patient reading accounts of diseases in which there were painful symptoms. Medical students in their first year at college often “take on” painful conditions from the patients attending the clinics. There have been cases known in which a sympathetic student has been “laid up” for several days from conditions arising solely from **reading** a vivid account of some painful disease, in the pages of the text-books. Women students have been known to experience something akin to labor-pains after witnessing a confinement case. Many men experience “sympathetic pains” when their wives are in labor.

Remedy for Sympathetic Pains.

A knowledge of the above facts will throw light on many cases which have perplexed and baffled the attending physician. In cases of suggested pain of any kind, the best remedy is “the hair of the dog that bit” —the use of suggestion to remove the original sugges-

tion or auto-suggestion. The same power of the Subliminal Mind which brought about the suggested pain, is able to remove it if appealed to properly.

LESSON 45.

EXPERIMENTS IN SENSE-HYPNOSIS—

(Continued).

Not only may pain be produced by hypnotic suggestion, but it may also be inhibited or prevented. Under sufficiently forcible suggestion the most severe pain may be inhibited in a suggestible subject. And in almost any person a certain degree of insensibility to pain may be produced by repeated and patient suggestion. In this fact is to be found the explanation of the heroic demeanor of the martyrs, and of the savage races under torture at the stake—these persons were so carried away by the idea of religious fervor or heroic ideals that a state of auto-hypnosis resulted.

Anaesthetic Suggestions.

Physicians have performed very difficult operations by the aid of hypnotic suggestion without the aid of anaesthetics of any kind. The text-books of suggestive therapeutics contain numerous cases of this kind. The evidence of the absolute inhibition of pain under hypnosis is undoubted. In many cases the sleep-condition is first produced and unconsciousness obtained. But

among the later experimenters in hypnotic surgery, etc., the results are obtained in the waking state, and the patient remains in full consciousness during the operation, although feeling no pain. Hypnotic suggestion produces the same effect as do the popular **local** anaesthetics, such as cocaine, etc., as distinguished from the effects of **general** anaesthetics, like ether, etc.

Suggestion in Dentistry, etc.

Hypnotic suggestion is frequently employed in dentistry, and many otherwise painful operations have been painlessly performed by employing simple waking-state suggestions along the lines of sense-inhibition.

The Sense-Numbing Experiment.

A simple method of “numbing” the sensation of a part of the body is as follows: Have the patient bare his arm. Then begin by gently rubbing the arm **upward**. A gentle **stroking** motion is all that is required. During the stroking suggest in a monotonous tone: “**Now I am soothing the nerves, soothing the nerves, soothing the nerves. I am taking away the sensitiveness, taking away all the sensitiveness of the nerves of your arm. I am stilling the nerves, and putting them to sleep. You are beginning to feel a sensation of COOLNESS, your arm is getting cool, cool, cool—the coolness is stealing upward along your arm. You are now feeling a sensation of NUMBNESS—your arm is growing numb, is growing numb—numb and cool. Cool and numb, cool and numb, cool**

and numb—your arm is now quite cool and numb. Your arm is numb, it is numb, numb, numb. It is now quite numb, NUMB, NUMB! It is insensible to pain, you cannot feel pain. See, I will show you you cannot feel pain in your arm for it is quite numb!” Then give the arm a tiny prick with the point of a needle. Keep up the suggestion and the occasional pricking, until you find that you have induced a high degree of numbness and insensibility to pain. Sometimes this result may be obtained at the first, and again it may require a number of trials before the requisite degree of success is obtained.

Removing the Suggestion.

Be careful to remove the suggestion after the experiment. Rub the arm briskly, in a downward direction. Pat the arm smartly, with suggestions of “**All right, you’re all right now!**” etc.

We caution the student against trying the revolting experiments of the professional hypnotist, in which hat pins are thrust through the cheeks of the subject, etc. Such experiments are unworthy of the true scientific student and investigator. That such experiments are possible, merely indicates that the degree of sense-inhibition is practically unlimited. But the power should be reserved for purely scientific purposes, such as operations, etc., and not prostituted to gratify morbid curiosity. It is feats of the kind mentioned that have served to bring hypnotism into disrepute among many persons.

LESSON 46.

EXPERIMENTS IN SENSE-HYPNOSIS—

(Continued).

Not only is the sense of feeling capable of being affected by hypnotic suggestion, but the other senses, i. e., those of taste, smell, sight, and hearing, are likewise subject to the same power. The senses of taste and smell, respectively, are especially subject, while those of hearing, and sight, respectively, are subject in a lesser degree, the sense of sight being the least suggestible of the five senses.

Illusions of Taste and Smell.

The senses of taste and smell yield readily to suggestion or auto-suggestion. There are very few of us who have not been affected by suggestions regarding the taste of food placed before us. The slightest suggestion that our meat is tainted, or our eggs strong, will be sufficient to cause us to imagine that we can detect the objectionable flavor and odor in them, and often results in our rejecting them altogether. Even the faint suggestion of the memory of some previous unpleasant experience along the same lines is often enough to cause us to reject certain articles of food. In the same way, we often “imagine” that we detect odors in objects, whereas, in fact, no such odors exist. In some persons the susceptibility to suggestions, and

auto-suggestions, along these lines, is a source of great discomfort and inconvenience.

Illusory Impressions.

Professor Reuben Post Halleck, the well-known psychologist, says on this subject: “When a mental image is taken for a reality, the most astonishing results often follow; indeed, sometimes, they are more pronounced than if the image were a reality. One can find many illustrations of this in everyday life. A member of a family purchased some perfectly fresh meat, and it occurred to him that the dinner table would afford a good opportunity of testing the power of the imagination on the senses, so he remarked that he was sorry he had not some Frenchmen as guests at dinner, since the meat would have exactly suited them, as it was so ‘gamy’ and tender that it would not hang on the butcher’s hook. Several at once perceived an unmistakably putrid taste, and one member of the family, unable to endure the odor, left the table. A fussy man would, at breakfast, occasionally insist that the cream was too sour for his oatmeal, and he made much trouble in sending out for a fresh supply. Finally his wife told the servant to keep some of the cream outside, and to bring that in whenever there were complaints, with the assurance that it would prove fresh. The new supply always seemed much better to the husband.”

The Professor's Joke.

Another authority relates the following incident from real life: "An old German professor of chemistry was wont to demonstrate the power of suggestion upon his classes as follows: He would tell his students that he was about to demonstrate to them the properties of a certain chemical noted for its peculiarly vile odor. He would then uncork a vial supposedly filled with the objectionable liquid, but in reality containing only pure water, slightly colored. His class would soon show signs of discomfort. Noses would be held, and handkerchiefs applied, and some of the more sensitive would be compelled to leave the room. The waves of the supposed vapor would appear to gradually extend over the room, those in the rear seats being the last to perceive it. It is said that even when the professor explained the trick, many would refuse to believe him, so strong was the original suggestion, and during the whole course of the lecture there would be manifestations of suspicious sniffing from time to time."

Many practical jokers have duplicated these examples, much to the annoyance of their victims.

LESSON 47.**EXPERIMENTS IN SENSE-HYPNOSIS—
(Continued).**

A number of experiments may be tried by the hypnotist along the lines of the control of the senses of

taste and smell. The subject may be made (by suggestion) to smell any odor suggested by the hypnotist, with all the effect that would have been present had the odor been real. Pure water may be made to smell like ammonia, or cologne, according to the suggestion. Chalk may be given the odor of limburger cheese. A well-known professional hypnotist was fond of giving a demonstration of his "Bottle of All-Smells," which contained nothing whatsoever. His subjects were made to experience all the odors in the scale of smells. He would take them along from fragrant roses to the other extreme of "smelliness"—with startling results. There is no end to the variety of such experiments, providing the ingenuity and imagination of the hypnotist be well developed.

Suggested Taste.

In the same way, the subject may be made to experience tastes which exist only in the suggestion of the operator. Paper may be endowed with the flavor of the choicest "tutti-frutti" chewing gum, or made to give the taste of some bitter-root, etc., etc. Moreover, the subject may be made very hungry by the suggestion of some favorite article of food. The saliva may be made to flow by the strong suggestion of lemon-juice, as any one may demonstrate to his entire satisfaction. In this connection, one is reminded of the old story of the boy who stood sucking a big lemon, before the German band. The result was that the players were compelled to discontinue their per-

formance, owing to the fact that their mouths became filled with saliva.

Sound Impressions.

Suggestions of sounds or sights are more difficult—the sense of **sight** being the slowest to respond, and the most stubborn in resistance. The subject, however, may often be made to hear the sound of a distant locomotive whistle, or the humming of an imaginary bumble-bee, or the wailing note of a child in the next room, etc. In the cases of very impressionable subjects, well developed by repeated hypnosis, very remarkable results are obtained. We have seen such subjects made to listen with great enjoyment to the sounds of a suggested Sousa's band, or thrown into raptures by the suggested strains of the Heavenly Choir. We knew of one highly impressionable subject who would weep after being recalled from a suggested treat of divine harmony arising from the imagined singing of the angels in the heavenly spheres. There are recorded instances in which persons awakening from deep hypnosis, reported the notes of beautiful music which had been suggested to them during their trance condition.

Sight Impressions.

Subjects may be made to **see** things existing only in the imagination. They may be suggested into this state by degrees. At first the suggestion should be that they see a mark on a piece of blank paper, then

a piece of writing, then a larger definite object, then a person, then bits of scenery, etc. Persons of the artistic temperament are more suggestible along this line than are others without artistic tastes. Artistic persons are in the habit of visualizing, and the suggestion is more familiar to them. Pictures have been painted by artists after the scene has been suggested to them in hypnosis.

The Principle Involved.

In this class of suggestion, the suggestions are made in precisely the same manner as in the simpler forms. The principle is the same, although the effect produced is of a higher and more complex order. The control of the action of the Subliminal Mind is the keynote of all hypnotic phenomena, and the basis of all suggestion.

LESSON 48.

CONTROL OF THE IMAGINATION.

The spectacular effects of the stage-hypnotist, or of the parlor performer, are produced by an elaboration of the simple principles which we have already given. In such performances, the subjects are usually well developed by practice—repetition being the great method of developing subjects. Moreover, selection is practiced, only the best “performers” being selected, for there is a great difference in the degree

of “acting out” on the part of subjects even of the same degree of response to suggestion.

The Keynote.

The keynote of these more striking effects of hypnotic suggestion is the control of the imagination by means of the Subliminal Mind. The faculty of the imagination is one of the strongest of the mental faculties of man. It is far from being the fanciful thing that the popular mind conceives it to be. It is really the creative faculty of man. And, so, when it is called into play by hypnotic suggestion, the effects are as **real**, so far as they go, and so long as they last, as the creative efforts of ordinary mental states. The condition of hypnosis has been likened to a dream state of consciousness. But it must be remembered that “dreams are real so long as they last.”

Degrees of Control.

There are many degrees of the control of the imagination of the different subjects coming under the observation of the hypnotist. Some subjects are plunged into a state of the veriest illusion and delusion for the time being; others seem to dwell in the condition of mental “daze”; while others still seem to be practically conscious of the unreality of their impressions and their actions, **but, nevertheless, are carried away by the semi-illusion and feel impelled to “act out” the part suggested to them.**

“Playing Bear.”

Of this last mentioned class of subjects, an authority has said: “They are like a party of children playing ‘bear.’ One of them is the ‘bear’ and goes around growling terribly, wagging head savagely, and protruding the tongue and showing the teeth of the ‘bear.’” The other children enter into the spirit of the play, and pretend to be dreadfully frightened from the first. After a time, some of the children become ‘really and truly’ frightened, and experience all the terrors of the presence of a real bear. One of them will run to its mother and complain that it is ‘scared.’ The mother will say: ‘Why, that’s not a **bear**, that’s only Johnny.’ And the little tot will sobbingly answer, as she steals a frightened glance over her shoulder at the savage beast in the next room: ‘Yes, I know it’s only Johnny, but I’m scared anyway!’ ”

The Hypnotic “Show.”

And in this way many of the hypnotic subjects enter into the “playing bear” performance of the hypnotic entertainment. They will “play” at barber shop, hive of bees, school session, vaudeville performance, and all the rest of the repertoire of the professional hypnotist, or the parlor entertainer. The underlying principle is precisely the one which we have explained in the foregoing lessons, the spectacular performance depending upon the hypnotist’s dramatic in-

instinct and his ingenuity in arranging effective scenes. One may be a very good hypnotist and yet not be able to give an effective "entertainment," while on the other hand, one may be a comparatively poor hypnotist and yet be able to arrange a quite "fetching" show. When the principle is once understood, the student has the key to the secret of the hypnotic performance. It is all a matter of stage setting, arrangement, and dramatic instinct on the part of the operator or manager of the show.

LESSON 49.

THE SLEEP-CONDITION.

In the foregoing lessons we have considered hypnotism in its phase of the waking-state. But now we approach the consideration of the deeper stages of hypnotism—the sleep-condition. Before going into the details of the phenomena of this stage of hypnosis, let us see what the authorities have to say regarding the production of this stage or condition.

How to Produce the Condition.

Dr. James R. Cocke, an eminent authority on the subject, says: "The hypnotic state can be produced in one of the following ways: (1) Command the subject to close his eyes. Tell him that his mind is a blank. Command him to think of nothing. Leave him a

few minutes: return and tell him that he cannot open his eyes. If he fails to do so, then begin to make any suggestions that may be desired. This is the so-called mental method of hypnotization. (2) Give the subject a coin or other bright object. Tell him to look steadfastly at it, and not to take his eyes from it. Suggest that his eyelids are growing heavy, that he cannot keep them open. Now close the lids. They cannot be opened. (3) Another method is by simply commanding the subject to close his eyes, while the operator makes passes over his head and hands without coming in contact with them. This is the so-called Mesmeric method. (4) Fascination, as it is called, is one of the hypnotic states. The operator fixes his eyes upon those of the subject. Holding his attention for a few minutes, the operator begins to walk backward; the subject follows. The operator raises his arm; the subject does likewise. Briefly, the subject will imitate any movement of the hypnotist, or will obey any suggestion made by word, look, or gesture, suggested by the one with whom he is *en rapport*."

The Prerequisite to Hypnotism.

This authority continues: "Firm pressure over the orbits, or over the finger-ends and root of the nail, for some minutes, may also induce the condition of hypnosis in very sensitive persons. . . . The physiological illusions produced upon the different systems of the body vary much, according to the method used, and the degree of hypnosis induced. Also they vary

widely in different individuals of different temperaments. I have seen a profound attack of hysteria induced in a woman with red hair and blue eyes, from simply looking at a coin, while her brunette sister was easily placed in a deep trance, so that an excrescence was removed without pain from her finger. . . . I have found the prerequisite to hypnotism to be **voluntary obedience for a few minutes on the part of the subject.** Briefly, then, hypnotism may be induced by impressing profoundly the mentality through all the senses. The intellect, the reason, the will, the emotions, are all children of the senses, ministered to, taught, and trained by the external phenomena of the universe.”

Simpler Methods.

The student of the preceding lessons will see the simplicity of the later methods as given by us, and the reduction of the principles to a common principle. The hypothesis of the Subliminal Mind does away with the necessity of all complicated theories, and when understood all methods are perceived to be but different plans for quieting the objective or outer mind, and calling into activity the inner or Subliminal Mind. The methods of the older-school hypnotists are worthy of study because of the practical experience behind them. But they may be read with increased clearness by the light of the newer hypothesis, and in connection with the newer and simpler methods.

LESSON 50.

THE SLEEP-CONDITION—(Continued).

Dr. Cocke, the authority quoted in the preceding lesson, says further: “The following is a description of the usual appearance of a person who is being hypnotized by the sensory method. Have the subject look fixedly at a bright object held about fifteen inches from the eyes. Tell him that he must think only of the object at which he is looking. Hold a bright coin in one hand, place the other hand over the radial artery upon the wrist of the subject, and watch the pulse carefully. If the subject is a good one, in from three to four minutes the heart will beat more rapidly, the pulse will become more bounding, and the pupils of the eyes will dilate. When these changes take place in the pulse and pupils, tell the subject that his consciousness will be absorbed. Insist that he cannot hold his eyelids open, and command him to close them. Then suggest sleep. The subject’s face is generally flushed. The expression is set. Then the subject is commanded to relax his muscles, and suggestions are made according to the results desired.

Hypnotic Phenomena.

“If I wish any part of the body to become numb for a surgical purpose, I constantly stroke that portion of the body, and state that it will be insensible to pain. If I wish to produce general anaesthesia, I

make passes all over the body. I have found by experimenting, that it is sometimes better to make a part rigid by suggestion, when a profound degree of anaesthesia is desired. It is difficult to express in words the great variety of effects, sensory and motor, which can be produced by suggestion, upon a hypnotic subject, when he is in the hypnotic state. Beings which are children wholly of his imagination, will exist for him as conscious entities. His personality may be changed, and he will for the time think, act, and live another man. The various faculties of the mind may be, each in their turn, rendered abnormally acute. The speech centers may act in such a way that a man who has naturally a poor command of language, will, when hypnotized, converse fluently or deliver an address, speaking fluently. The emotions may be played upon by suggestions, like an instrument of music by a master's hand. Joy, sorrow, grief, despair, love and hate, may be made to follow each other and appear in combination with marvelous rapidity. The man may be made to believe that he is a broomstick, a pitcher, chair, or carpet, or any other inanimate thing, and to act his part with wonderful skill. . . . One cheek may be made pale while the other is red, one hand cold while the other is warm, and in good subjects even the pulse will beat slowly or more rapidly at the command of the operator. The states vary as do the phenomena obtained. . . . It is said by M. Fouchon, an apothecary, at Charmes, that blisters may be made upon the skin by applying postage stamps and

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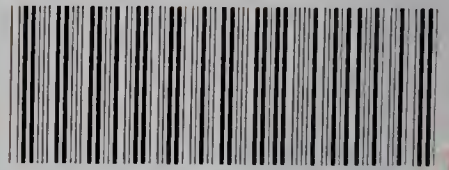
telling the subject that he is being burned. The followers of the school of Nancy describe a flushed face and other physical phenomena as common to, if not a necessary part of the hypnotic state. I think these phenomena occur more frequently when the coin or other bright object is used to hold the attention of the subject."

As we proceed, the student will see that no **one** method of hypnotism is the **only** one. There are numerous methods, all of which have merit. When the principle of the Subliminal Mind is once understood mere details of methods are seen to be of secondary importance.

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